ELMHURST COLLEGE LIBRARY

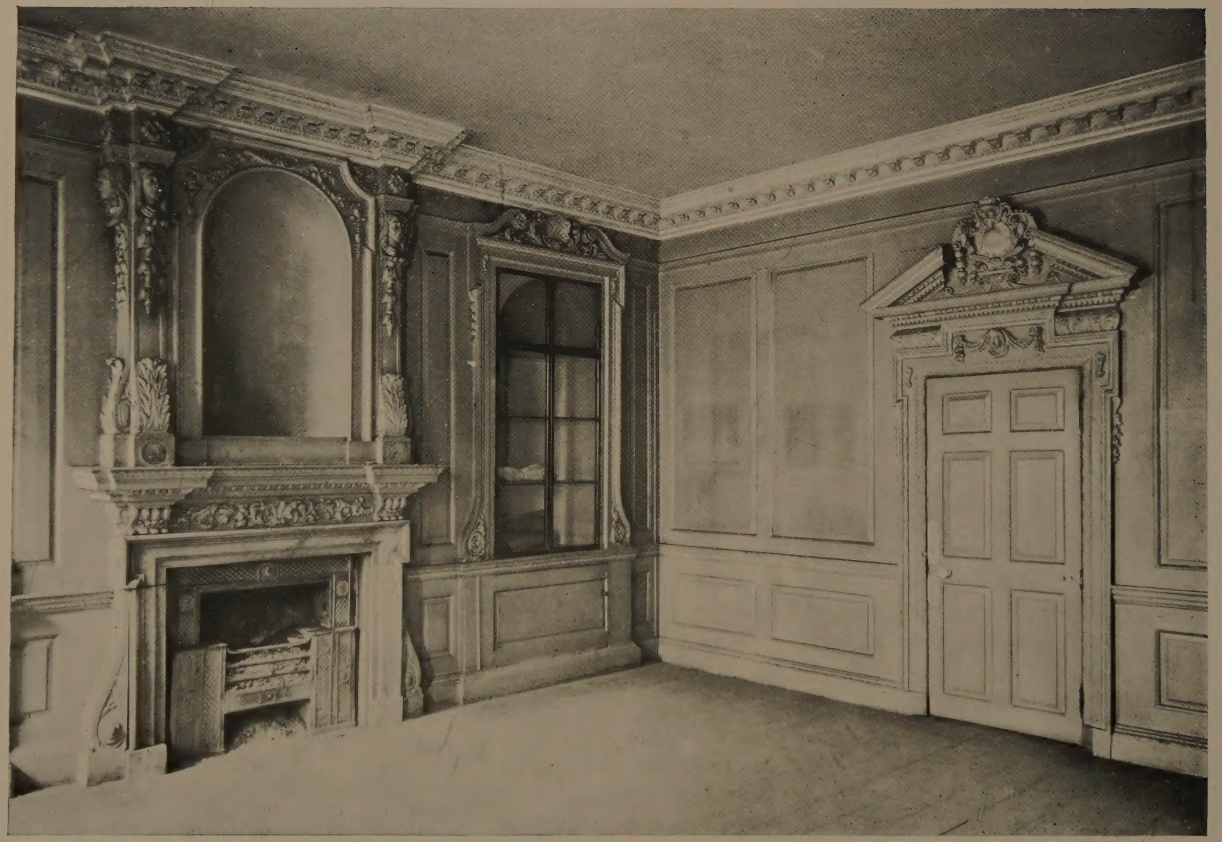
VICTORIA AND ALBERT MUSEUM

DEPARTMENT OF WOODWORK

THE PANELLED ROOMS

V. THE HATTON GARDEN ROOM

PRICE ONE SHILLING AND SIXPENCE NET



Frontispiece.]

The Room in its original position at Hatton Garden.

VICTORIA AND ALBERT MUSEUM

DEPARTMENT OF WOODWORK

THE PANELLED ROOMS

V. THE HATTON GARDEN ROOM

LONDON
PUBLISHED UNDER THE AUTHORITY OF
THE BOARD OF EDUCATION
1929

Publication No. 134 W.

Crown Copyright Reserved.

First printed 1920.

Reprinted 1929.

This Monograph may be obtained directly from the Victoria and Albert Museum, price 1s. 6*d. net* (*by post* 1s. 8½*d.*). *It may also be obtained directly from H.M. Stationery Office at the following addresses: Adastral House, Kingsway, London, W.C.*2; 120, *George Street, Edinburgh; York Street, Manchester;* 1, *St. Andrew's Crescent, Cardiff;* 15, *Donegall Square West, Belfast; or through any bookseller.*

DISCARD

133346

BELMONT COLLEGE LIBRARY

NA
3900
.V5
v.5

PREFATORY NOTE

THE panelled room, formerly in No. 26 Hatton Garden, London, was presented to the Museum in 1912 by the National Art-Collections Fund, assisted by a body of subscribers composed of Lord Leverhulme, Lord Riddell, the Proprietors of "Country Life" newspaper, Mr. H. Avray Tipping, Mr. Emile S. Mond, Lady Mond, Mr. J. E. Drower and Mr. W. W. Simpson. The room was previously the property of Messrs. White, Allom & Co., who exhibited it in 1908 in the Palace of Decorative Art at the Franco-British Exhibition and generously sold it to the National Art-Collections Fund for the price which they had paid for it.

The following history of the room has been compiled and the description written by Mr. Oliver Brackett, Deputy-Keeper of the Department of Woodwork. The authorities consulted are referred to in the Bibliography. Thanks are due to Messrs. Brighten and Lemon, Messrs. Beachcroft, Thompson & Co., and to Mr. Hubert Garle for assistance in consulting the records relating to the house. The measured drawings have been made by Mr. J. Scott Lawson, A.R.I.B.A.

The panelling (No. W. 4—1912) is exhibited in Room 56, on the ground floor of the Museum.

March, 1920. CECIL H. SMITH.

NOTE TO SECOND EDITION.

Except for a few additions to the Bibliography no revision has been made in this reprint.

August, 1929. ERIC MACLAGAN.

CONTENTS

	PAGE
LIST OF PLATES	6
HISTORY OF THE ROOM	7
DESCRIPTION	10
LIST OF PHOTOGRAPHS	14
BIBLIOGRAPHY	15

LIST OF PLATES

Frontispiece.—The Room in its original position at Hatton Garden.

PLATE I.—The Room as set up in the Museum.

„ II.—Measured drawing of wall with chimney-piece and cupboards.

„ III.—Measured drawing of wall with doorways.

„ IV.—Measured drawing of wall with windows.

„ V.—Chimney-piece.

„ VI.—Measured drawing of chimney-piece.

„ VII.—Doorway.

„ VIII.—Measured drawing of portion of doorway.

„ IX.—Measured drawings of details.

PANELLED ROOM OF CARVED PINEWOOD FROM No. 26 HATTON GARDEN, LONDON

(DATE ABOUT 1730)

HISTORY

SIR CHRISTOPHER HATTON, Lord Chancellor in the reign of Queen Elizabeth, possessed two great houses, the one called Hatton House in Holborn and the other Kirby Hall in Northamptonshire, the latter having been purchased from Sir Humphrey Stafford. Hatton House was pulled down in the 17th century, but Kirby Hall is still standing, perhaps the most noble English building of its time, though now half ruined. On the site of Hatton House and on the gardens belonging to it, there was laid out in the second half of the 17th century a network of streets, Hatton Street, Charles Street, Cross Street and Kirby Street. These were at first the dwelling-houses of rich merchants and others of the city, but represent to-day a populous business quarter. This work was set on foot just before the Restoration and carried on during the reign of Charles II, as is shown by an entry in the Diary of John Evelyn for 1659 :— "To London, . . . to see ye foundations now laying for a long streete and buildings in Hatton Garden, design'd for a little towne, lately an ample Garden." There is little doubt that No. 26 Hatton Garden was built at this date, although the panelling now in the Museum was added in the first half of the 18th century, when changes were made in the building.

After Hatton House was destroyed, the descendants of Sir Christopher Hatton remained landlords of the estate until 1785, when it was sold by auction. The two last members of the family, William Viscount Hatton and his brother Henry Viscount Hatton, were both unmarried, and after the death of the latter in 1762 the title became extinct. The will of William Viscount Hatton, who died in 1760, shows that No. 26 was a house of no little size with stables and offices attached; it was occupied at that date by a certain Mr. Clare, and had before then been in the tenure of Sir George Treby and afterwards of Sir Thomas Lee, the leasehold being held from 1729 by Mr. Thomas Milner. A notice of the sale of the property in 1785 refers again to Mr. Clare as tenant and describes the house as "a substantial brick dwelling-house, offices and back-court, No. 26, on the east of Hatton Street." The property at the sale was bought by Mr. Thomas Garle, one of whose descendants, Mr. Hubert Garle, has kindly allowed the Museum to inspect the documents referred to above. About the middle of the 19th century the City Orthopædic Hospital rented and afterwards bought the house, remaining there till towards 1907, about which date the house was pulled down and the panelling taken away.

That Hatton Garden in the 18th century was a street of good proportion is shown from writings of the time. A dictionary called "London and its Environs," published in 1761, describes it thus:—"Hatton Garden, Holborn, a broad straight and long street in which the houses are pretty lofty; but tho' they are plain and unadorned on the outside yet there being something like regularity in the buildings they appear to great advantage; and the street affording a fine vista may justly be reckoned among the handsomest within the liberties of the city." It does not seem that its occupants were people of much fame in the world of fashion or of politics. Writers on the history of London make much of the fact that Wycherley the play-writer courted and afterwards married the Countess of Drogheda, who was

living in lodgings in Hatton Garden. But for the most part the names found in the records suggest men and women of the wealthy middle class, whose lives are seldom read in the pages of history. These families continued to have their homes in Hatton Garden till the 19th century, though a change then began to show itself in the character of the place. "Hatton Garden," wrote Miss Hawkins in 1824, "was then an esteemed situation for the gentry; no shops were permitted but at the lower end, and few parts of the town could vie with it. We lived in a part of it which afforded us, besides a wide street in front and a sharp descent within a few yards, an opening behind overlooking a good garden, and, without the intervention even of a chimney, a view of the fields where Pentonville was afterwards built; but this situation, like all others in succession, is ruined by trades and low associations."

It would have been difficult, if not impossible, to have described No. 26 Hatton Garden in detail were it not for the fact that a number of measured drawings, made before its destruction by the late Mr. J. M. W. Halley and Mr. H. A. McQueen, were published in the "Architectural Review" for 1907 and 1909. Photographs were also taken by this Museum about the same time. These drawings and photographs show that the house had two important panelled rooms of the first half of the 18th century. One of them (known as the dining room) is the room now in the Museum and here described; the other has been put up in a private house in London. The upper rooms had walls covered with plain panelling and marble chimney-pieces of bolection section such as were commonly found in houses of the time of Charles II and William III. This fact is worth noting as probable evidence, if not proof, that the house was built towards the end of the 17th century. The panelling added in the first half of the 18th century is more likely to be the work of a builder than the design of a well-known architect, although the drawings of Gibbs, Kent and others show similar features

of decoration. In his notes on the subject in the "Architectural Review" Mr. Halley stated that the floor of the hall had a pavement similar to a design shown in a book by Batty Langley, a designer of interior decoration working in the middle of the 18th century. Batty Langley was the type of man who might also have designed the panelling, but much time could be spent in speculating on its probable authorship with but shadowy chances of success in the present case.

DESCRIPTION OF THE ROOM

The measurements of the room are as follows :—

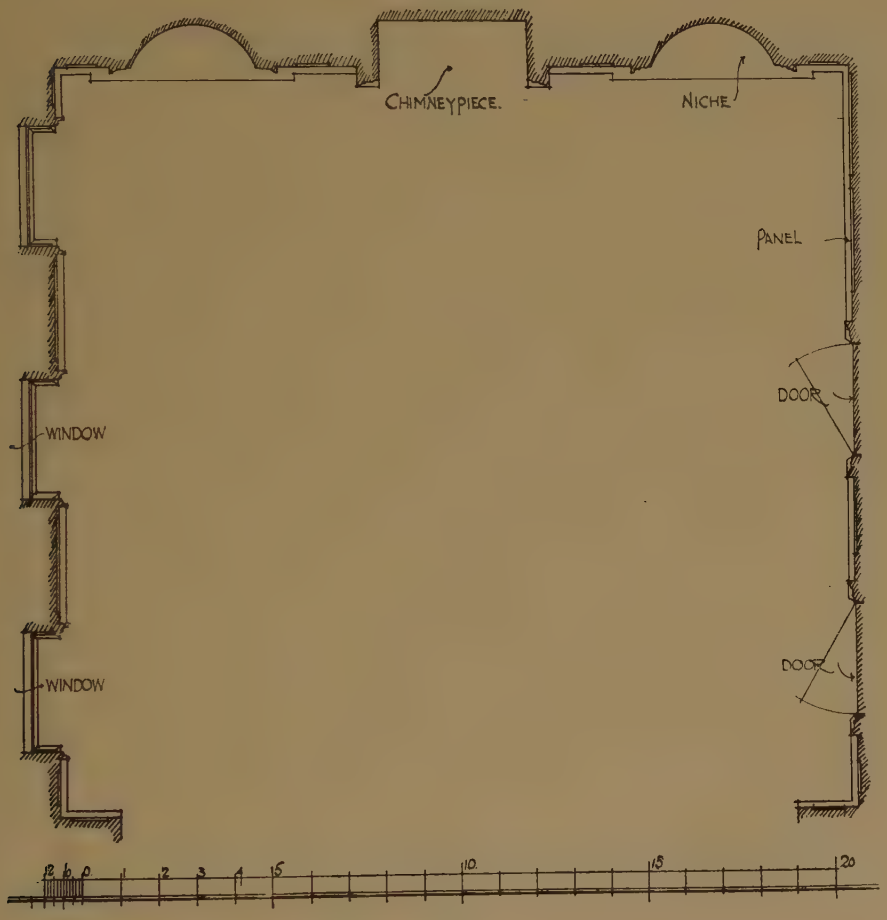
Height : 11 ft. 9 in. Length : 21 ft. 9 in. Width : 21 ft. 4 in.

As set up in the Museum the room has three walls. In the middle of the longest wall is placed the chimney-piece with a round-arched cupboard on each side. The two other walls have, in one case, a pair of doors, unevenly balanced, and in the other case three windows arranged at regular intervals. Panelling divided by a chair-rail covers the rest of the surface and is formed of recessed panels within framework. Jambs and architrave of white marble surround the fire-place. The fourth wall, shown in Mr. Halley's drawings in the "Architectural Review" and now put up in a house in London, had a door at one end and panelling of the same type as the rest of the room. The irregular placing of the doors is unusual at a time when symmetry and balance were inflexible laws and lends colour to the theory that the panelling was put up in a house of earlier date and was not part of the design of the building.

Some restoration has been done to the panelling since it has been in the Museum. The niche over the fire-place and the two cupboards have been copied from the originals, though the latter (*see* Frontispiece) had mahogany doors with glass panels. The cornice has been moulded in plaster from the wooden section

over the fireplace ; and the mouldings framing the windows have been added.

Both the panelling and the carvings are worked in pinewood. When first brought to the Museum the surface was covered with



paint added, layer upon layer, for nearly two hundred years, so that neither shape of mouldings nor crispness of carving could be seen or studied. For the benefit of students, therefore, the paint has been removed. But it must be borne in mind that in

England pinewood panelling of the 18th century was almost always painted. Olive green was the colour most often found, but blue, brown, buff and white were also used. An added richness was sometimes gained by partly gilding the carvings and mouldings. These facts must be remembered in order to realize the original effect. And the room must be pictured with paintings and sconces on the walls and with curtains of velvet or damask hanging at the windows. The drawings of Hogarth, Hayman, Pugh and others, allowing for some artistic license, are valuable records of furnished rooms of the time and can be studied to advantage side by side with the examples which remain to-day.

CHARACTER OF THE EARLY GEORGIAN STYLE

The Hatton Garden Room has been placed in the Museum between the Clifford's Inn Room and the room from Great George Street, Westminster, so that the changes of style between 1660 and 1760 can be easily studied. In the Clifford's Inn Room, of the time of Charles II, is seen the character of the work done in the school of Sir Christopher Wren and Grinling Gibbons; the Hatton Garden Room, of the time of George II, marks a return to the influence of Inigo Jones; while the Room from Great George Street shows the later and foreign influences which began little by little to sap the strength of the native style. Inigo Jones, as far back as the time of Charles I, was the first man to place English building on a scientific footing, basing his style on the Palladian principles of architectural design. Different influences, among which the Dutch was conspicuous, acted on his successor, Sir Christopher Wren. Then followed the architects of the early Georgian period. The latter were inclined to turn their backs on the work of Wren, though still a living tradition, in favour of the earlier master Inigo Jones, whose designs they closely followed not only in plan and elevation but in detail of ornament. Features of decoration in the Hatton Garden Room

can be traced to the influence of Inigo Jones. Human masks with pendants, decorative shields, round-arched niches, bold and conventional carving as compared with the realistic treatment of Grinling Gibbons, such things reflect both the manner and the spirit of the master-architect of the 17th century. Knowledge of the work of Inigo Jones and Palladio was made general in the first half of the 18th century by the publishing of their drawings under the patronage of wealthy noblemen like the Earl of Burlington. In moulding their style the architects of the day, Gibbs, Kent, Campbell, Morris and others were evidently much influenced by these designs. Thus it came to pass that a group of men possessed of but little imagination though much industry, by the fortunate choice of good models, succeeded in raising the standard of English building and decoration to a higher pitch of technical efficiency than it had before enjoyed, bequeathing a legacy which their descendants dissipated in the confused tangle of conflicting fashions.

OLIVER BRACKETT.

PHOTOGRAPHS

The following photographs are in the Museum Collection, and can be seen on application in the Library. Prints from the official negatives may be purchased at the Photograph Stall in the Museum. The numbers in parentheses are those of the official negatives :—

View of Room, with chimney-piece and windows (35925).
View of Room, with chimney-piece and doors (35926, 48265).
Doorway (35927, 48266).
Chimney-piece (35928).

The following photographs of the room were taken by the Museum before the house was demolished :—

Doorway (30815).
Wall and Two Doorways (30816).
View of Room (30817).
Chimney-piece (30818).
Chimney-piece (30819).
Cupboard with Doors (30820).
Other Views of the House (30813 and 4, 30821 to 8).

BIBLIOGRAPHY

Architectural Review :
Vol. XXII, July–Dec. 1907 ; Vol. XXV, Jan.–June 1909. (Measured drawings and notes.)

Blomfield, Sir Reginald :
A History of Renaissance Architecture in England. Vol. II. London, 1897. (History.)

Cokayne, G. E. :
Complete Peerage. London, 1887–9. (Genealogy of the Hatton Family.)

Country Life :
April 26th, 1913. (Article on the Hatton Garden Room.)

Evelyn, John :
Diary, 1659. (Reference to the building of Hatton Garden.)

Gibbs, James :
A Book of Architecture. London, 1728. (Style.)

Gotch, J. Alfred, F.S.A., F.R.I.B.A. :
The English Home from Charles I. to George IV. London. (History.)
The Growth of the English House. London, 1909. (History.)

Halley, J. M. W. :
See "Architectural Review."

Hawkins, Laetitia Matilda :
Anecdotes, Bibliographical Sketches, and Memoirs. London, 1822. (Reference to Hatton Garden.)

Langley, Batty :
The City and Country Builder's and Workman's Treasury of Designs. London, 1740. (Style.)

Lenygon, Francis :
Decoration in England from 1660 to 1770. London, 1914. (History.)

London :
London and its Environs. London, 1761. (Reference to Hatton Garden.)

Macquoid, Percy :
See " Country Life."

McQueen, H. A. :
See " Architectural Review."

National Art-Collections Fund :
Annual Report, 1912, p. 59.

Paston, George :
Social Caricature of the 18th century. London, 1905. (Interiors of the 18th century.)

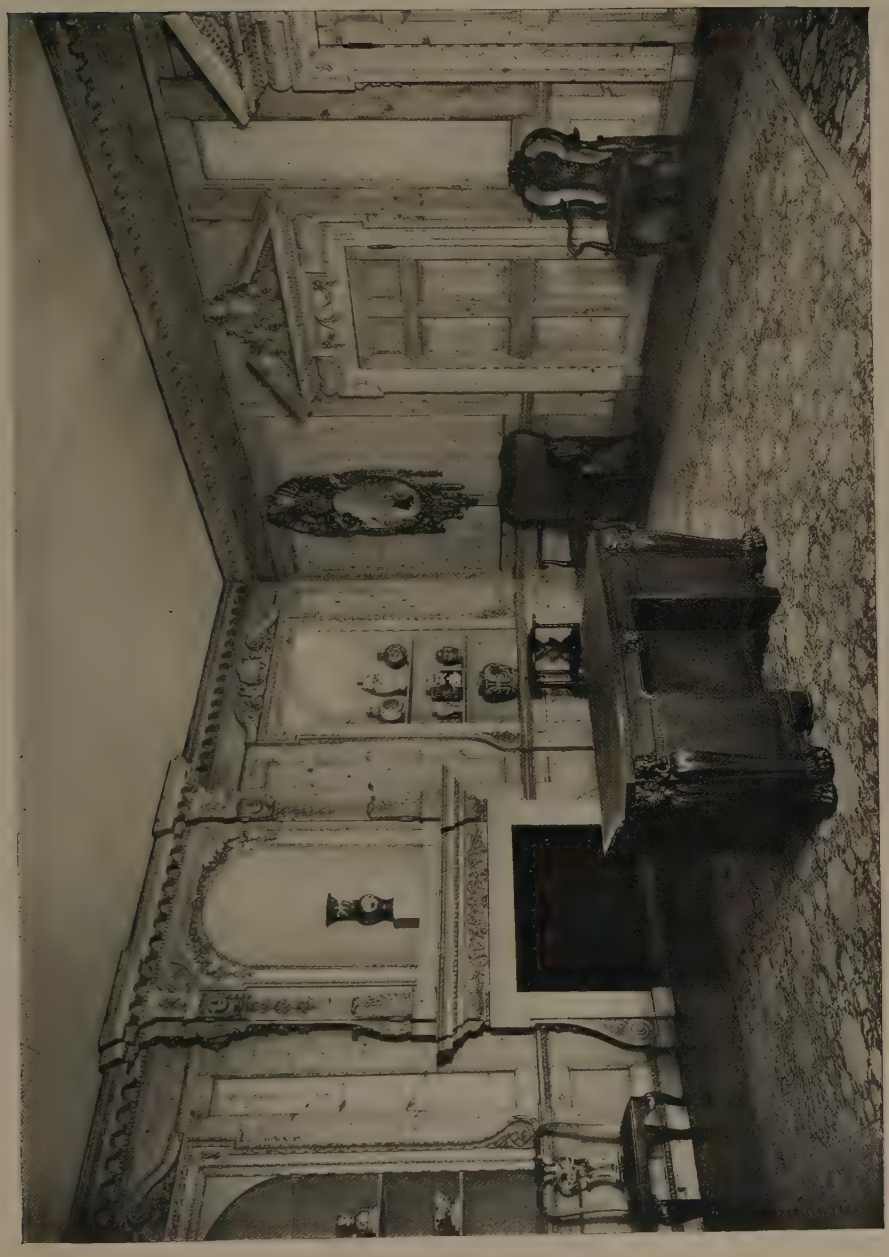
Stratton, Arthur :
The English Interior : A review of the decoration of English homes from Tudor times to the XIXth century. London, 1920. (History.)

Tipping, H. Avray :
English Homes. Period V. Early Georgian, 1714–1760. London, 1921. (History.)

Walford, Edmund :
Old and New London. London, 1877. (Reference to Hatton Garden.)

Wheatley, H. B. :
London Past and Present. London, 1891. (Reference to Hatton Garden.)

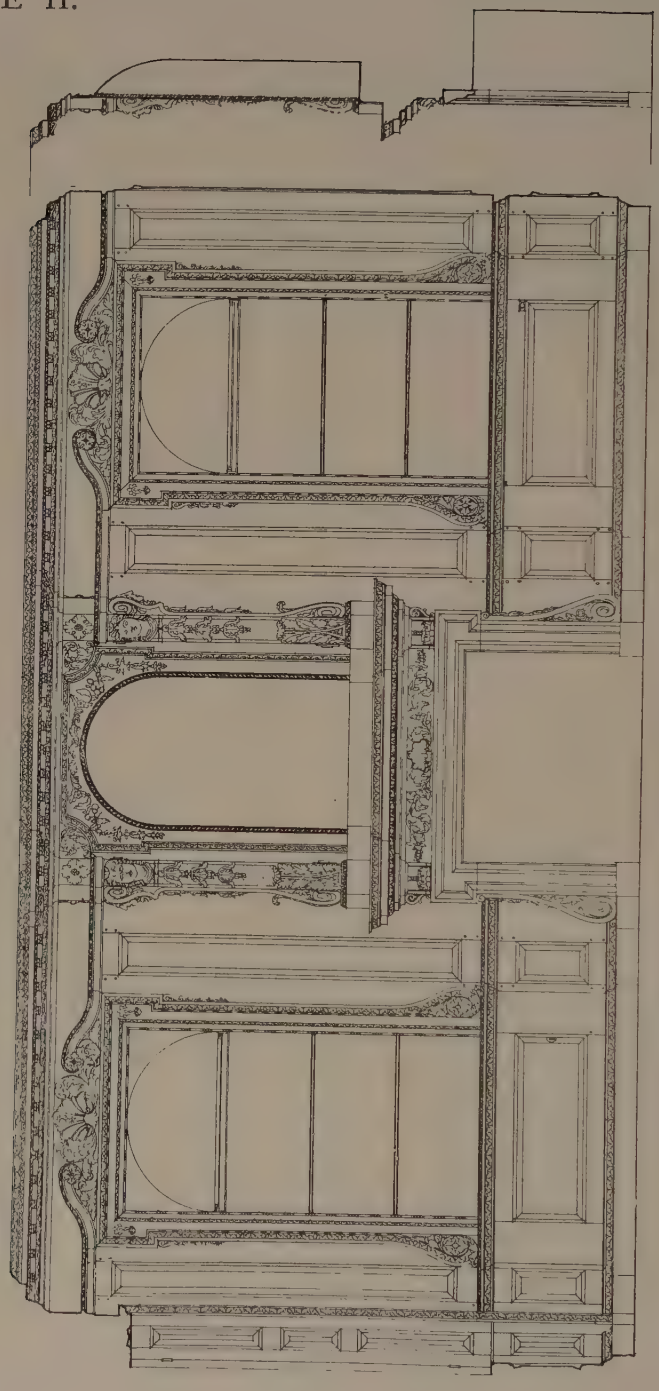
PLATE I.



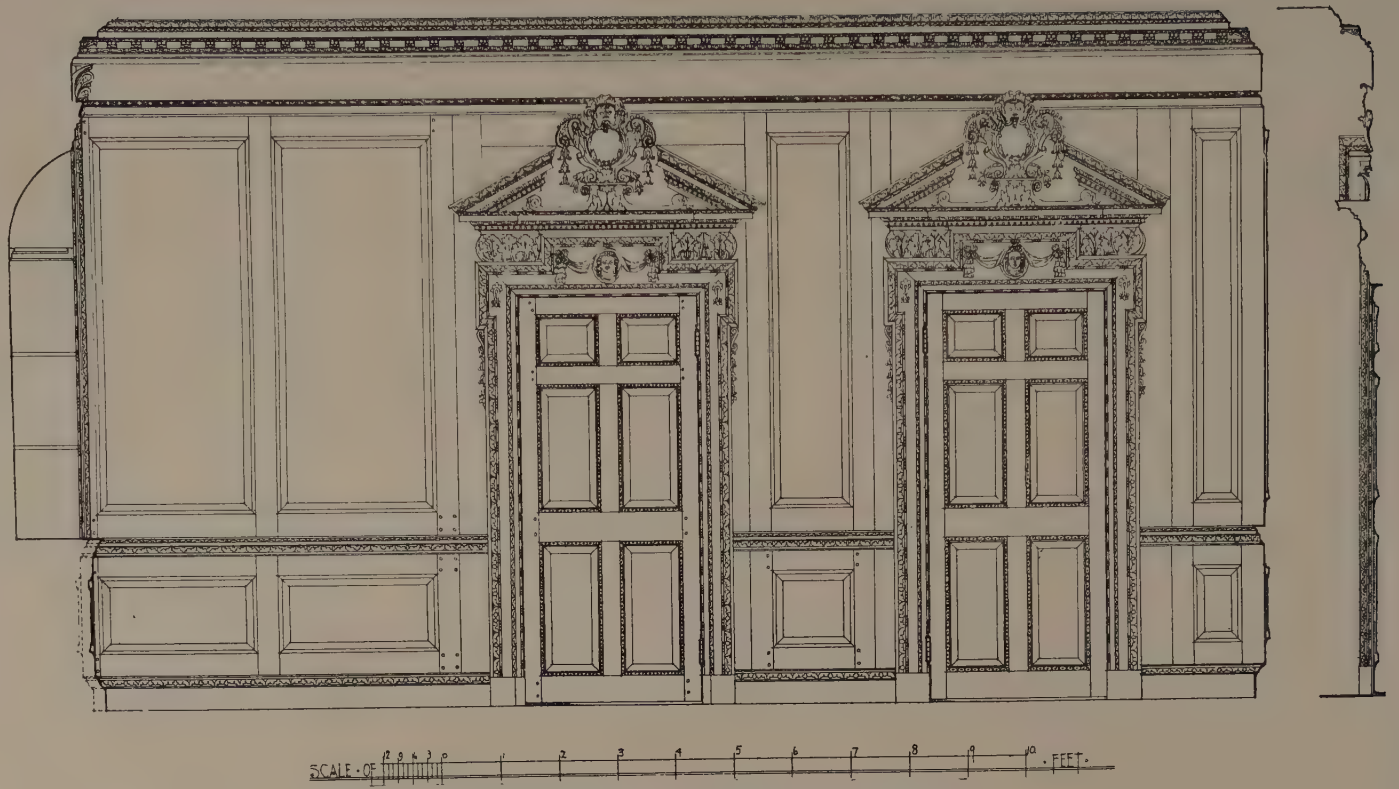
The Room as set up in the Museum.

BELMONT COLLEGE LIBRARY

PLATE II.



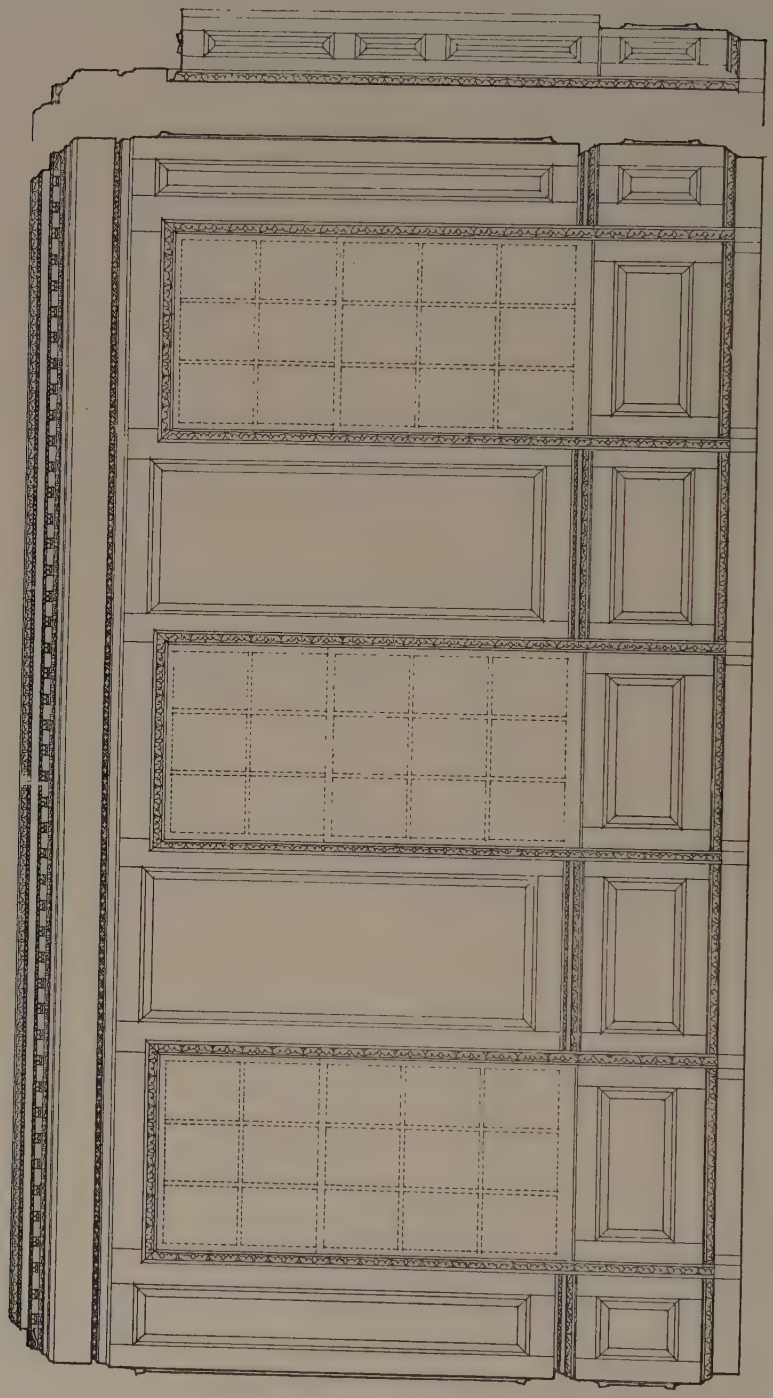
Measured drawing of wall with chimney-piece and cupboards.



Measured drawing of wall with doorways.

PLATE III.

PLATE IV.

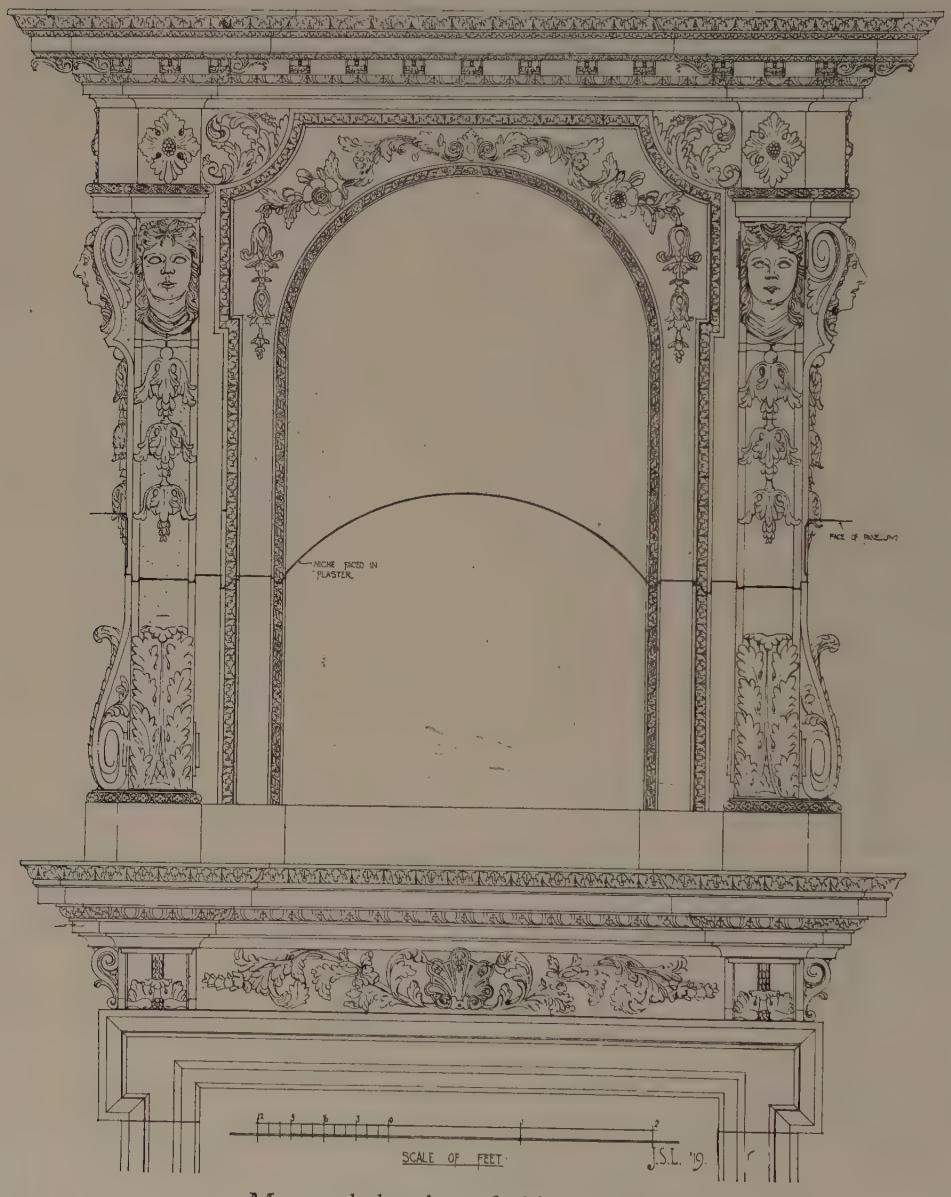


Measured drawing of wall with windows.

PLATE V.

Chimney-piece.

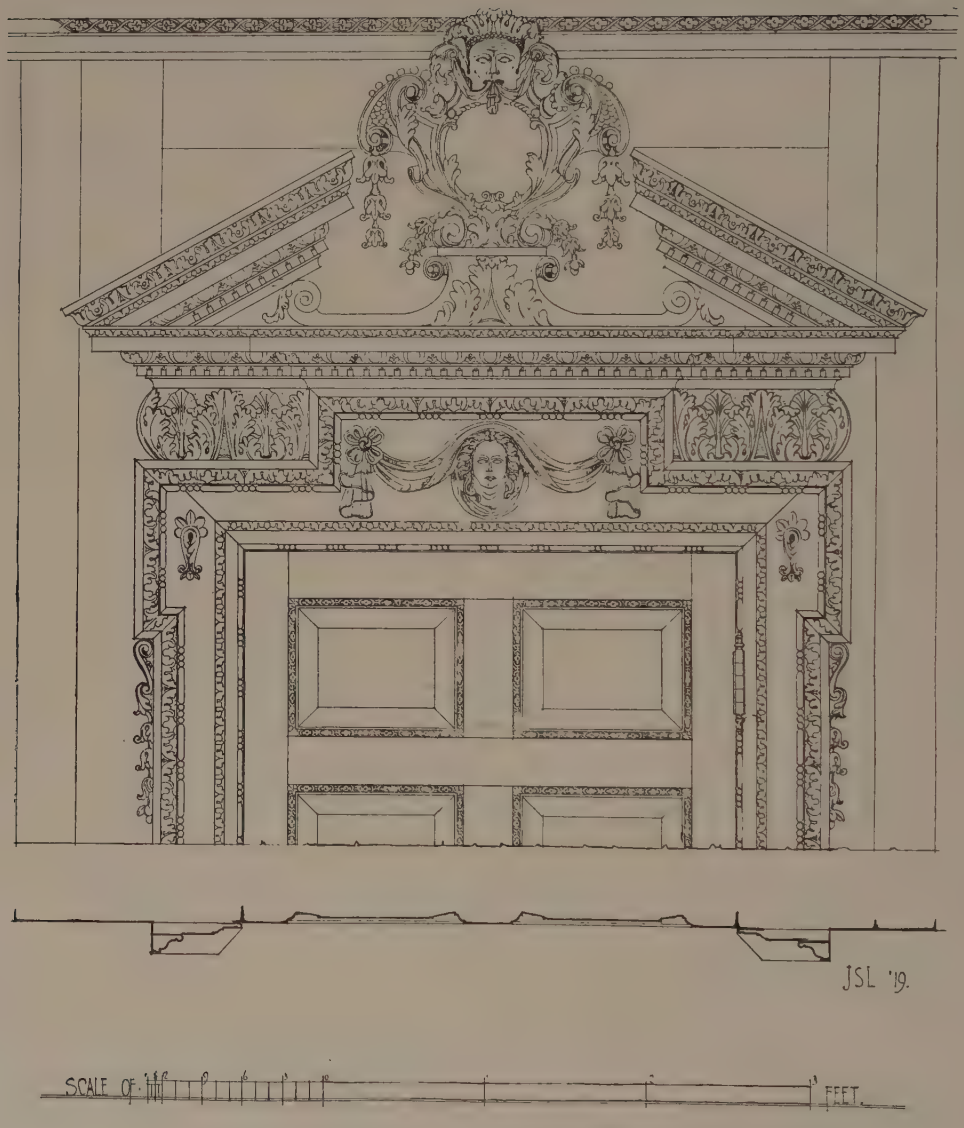
PLATE VI.



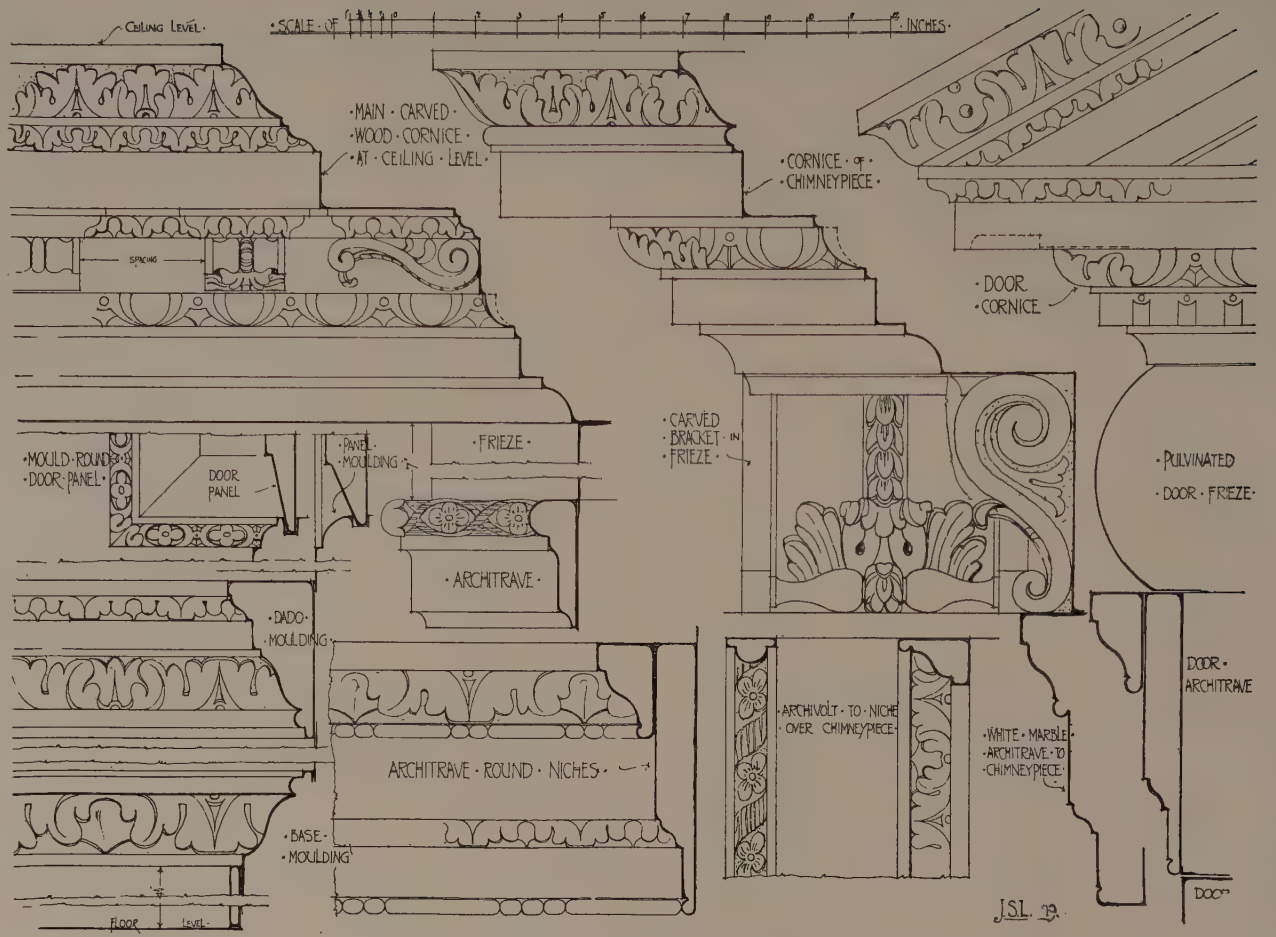
Measured drawing of chimney-piece.

Doorway.

PLATE VIII.



Measured drawing of portion of doorway.



Measured drawings of details.

PLATE IX.

NOTICE

THIS Monograph may be obtained directly from the Director and Secretary, Victoria and Albert Museum, London, S.W.7, price 1*s.* 6*d.* net (by post 1*s.* 8½*d.*). It may also be obtained directly from H.M. Stationery Office at the following addresses : Adastral House, Kingsway, London, W.C.2 ; York Street, Manchester ; 1 St. Andrew's Crescent, Cardiff ; 120 George Street, Edinburgh ; 15 Donegall Square West, Belfast ; or through any Bookseller.

Other publications of the Department of Woodwork are shown below :—

Publication No. *Catalogues.*

9 w **Musical Instruments.** By Carl Engel. pp. 402 ; 6 photographs and 143 woodcuts. Roy. 8vo. 1874. 12*s.* [By post 12*s.* 9*d.*]

154 w **English Furniture and Woodwork.** Vol. I. Gothic and Early Tudor. pp. viii. and 92 ; 61 plates. Crown 4to. 1929. 2*s.* 6*d.* [By post 2*s.* 11*d.*] Cloth 4*s.* [By post 4*s.* 6*d.*]

180 w Vol. II. [*In preparation.*]

181 w Vol. III. Late Stuart to Queen Anne. pp. viii. and 52 ; 57 plates. Crown 4to. 1927. 2*s.* 6*d.* [By post 2*s.* 10½*d.*] Cloth, 4*s.* 6*d.* [By post 5*s.*]

149 **The Jones Collection.** Part I. Furniture. By Oliver Brackett. [*Revise in preparation.*]

159 w **Catalogue of Japanese Lacquer** Part I. General. By Edward F. Strange. pp. viii. and 193 ; 49 plates. Crown 4to. 1924. 5*s.* [By post 5*s.* 6*d.*] Cloth 7*s.* 6*d.* [By post 8*s.* 3*d.*]

160 w **Catalogue of Japanese Lacquer.** Part II. Medicine Cases (Inrō). By Edward F. Strange. pp. xix. and 162 ; 38 plates. Crown 4to. 1925. 4*s.* [By post 4*s.* 6*d.*] Cloth 6*s.* 6*d.* [By post 7*s.* 3*d.*]

161 w **Catalogue of Chinese Lacquer.** By Edward F. Strange. pp. vii. and 36 ; 45 plates. Crown 4to. 1925. 2*s.* [By post 2*s.* 3*d.*] Cloth 3*s.* [By post 3*s.* 4½*d.*]

Monographs on the Panelled Rooms.

Publication No.

104 w I. **The Bromley Room.** pp. 21; 18 plates. Crown 4to. Paper boards. 1922. 1*s.* 6*d.* [By post 1*s.* 8½*d.*]

105 w II. **The Clifford's Inn Room.** pp. 16; 13 plates. Crown 4to. Paper boards. 1922. 1*s.* 6*d.* [By post 1*s.* 8½*d.*]

109 w III. **The Boudoir of Madame de Sérilly.** Second edition. pp. 26; 12 plates. Crown 4to. Paper boards. 1925. 1*s.* 6*d.* [By post 1*s.* 8½*d.*]

116 w IV. **The Sizergh Castle Room.** Revised edition. pp. 32; 16 plates. Crown 4to. Paper boards. 1928. 1*s.* 6*d.* [By post 1*s.* 8½*d.*]

166 w VI. **The Waltham Abbey Room.** pp. 24; 17 plates. Crown 4to. Paper boards. 1924. 1*s.* 6*d.* [By post 1*s.* 8½*d.*]

Handbook.

125 w **The Accounts of Chippendale, Haig and Co.,** for the furnishing of David Garrick's House in the Adelphi. pp. 20; 1 plate. Roy. 8vo. 1920. 2*s.* [By post 2*s.* 1*d.*]

For the portfolios of reproductions of **Measured Drawings of French Furniture** published by Mr. W. G. Paulson Townsend, and for the plates of **French Wood Carvings,** published by Messrs. B. T. Batsford, Ltd. *see* List 2a.

Orders should be accompanied by a remittance, including postage.

Printed under the authority of His Majesty's Stationery Office
by William Clowes and Sons, Ltd., London and Beccles.

(53) Wt. P.1515—953. 2000. 10/29. W. C. & S., Ltd. Gp. 301.

BELMONT COLLEGE LIBRARY

P9-DHA-159